9: Thomas T-5 (1951-1955)1959
FX10 Bushmen FX10
Gikwe

578 522 152 bands, who at the time were barely out of earshot. One story concerned Dasina, how she had fainted from smoking too much the day we had come, and to show exactly what had happened, Wite and Witabe acted the scene, Wite taking the part of Dasina and fainting on Witabe's shoulder while the other boys laughed. Bushmen's jokes and stories are usually funny at the expense of a person, an animal, or the god Pishiboro, maliciousness being one way in which Bushmen rid themselves of their resentments.

536 831 825 Somewhat later Wite and Giamakwe acted for the others the scene of the hyena's mating, as they imagined it or knew it to be, for the night it had happened only the sound had reached us and the hyenas had not been seen. Giamakwe took the part of the male hyena, Wite took the part of the female. First they walked together on all fours and rubbed faces, and then Giamakwe climbed on Wite's back, emitting a lonesome howl just like the howl we had heard. It was not meant to be funny, and the other boys watched it calmly, treating the mating of hyenas as a matter of course. All in all, it was a majestic imitation, with snarls and growls, then mounting and pretending to copulate with shivering and ecstasy, then more growls, until finally the male fell away exhausted and curled up on his side, whereupon the female attacked him. It took a long time from start to finish, the Bushman boys being so literal that they not only gave a precise rendition of the event but took exactly the amount of time that the hyenas had taken.

574 The adults had not watched the children but were visiting quietly with each other, some of the men from the Okwa band having come to Ukwane's werf to sit at the fires. Very late at night, when the Firewood Star was rising and the Zebra Stars of Orion were just setting foot upon the earth, the visitors got up to go.

2: Schapera E-4, 5 (no date)1930
FX13 Hottentot
Bushmen FX10

535 which the performers imitated all the actions and droll grimaces of
825 rival baboons, springing, gambolling, and running upon all fours, chattering and grimacing like a troop of excited simiadae. Another, and one which also appeared a favourite amongst them, was the *'Kloo-rou-o*, or Frog dance, in which they squatted, and leaped, and rolled about like a lot of inebriated batrachians. A third of this kind was the *t'Oi*, or Bee dance, when the company transformed themselves into a swarm of bees, and performed their evolutions with a buzzing chorus. "On special occasions," Stow continues, "they held a general masquerade, when each one took the disguise or head-dress of some particular bird or animal, and upheld the character during the performance. This appears to have been considered one of their grand national dances, and was reserved for their high festivals; it was one which even their greatest artists delighted to depict, and probably it had some hidden meaning known to the initiated."[1] It is not unlikely, as Stow suggests, that such dances were also of a ritual character, but of their function and relation to the social life generally hardly anything is known.

526 Games are often played in the evenings too, by grown-up people
535 of both sexes as well as by children.[2] A favourite game of the women, found among the Southern Bushmen, as well as in the north, is a ball game which is almost a dance. The players stand in a line
[533] clapping their hands and singing a wordless tune. One of them dances about opposite the others with a melon or round tuber in her hand. At the end of the tune she throws the ball to the player at the right hand of the line, who dances out to catch it, and herself dances back to the left end, where she joins in the singing and clapping. The next player does the same, and so the game goes on till all have had several turns. Sometimes, again, they play at the capture of
524 brides by young men, as among the Naron, or at games based on
● 536 animal experiences, as among the Heikum. One of the latter, for instance, represents how a white monkey was once seen by a woman who ran home and told the others. "The part of the monkey is taken by a woman who stands with her hands covering the sides of her face, leaving only a small opening for peeping through. She sways her head from side to side. The other women form up in a row opposite to her. One goes forward to look at the monkey, gazes at it intently and, when the latter starts moving its head from side to

[1] Op. cit., 117–18.
[2] Stow, op. cit., 97–102; Kaufmann, op. cit., 149–50; D. F. Bleek, op. cit., 18–21; Fourie op. cit., 97–8.

2: Schapera E-4, 5 (no date) 1930
FX13 Hottentot
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side, beckons and calls to the others to come and see the wonderful thing. This they do one by one, each in turn beckoning to the others to come and see."[1] 524 536

Men's games have mostly a competitive character. In one each player has a thin stick, which he flings forcibly on to the ground in such a manner as to make it rise into the air and shoot away from him. Each strives to make his stick go farthest. In another a thin short stick, with two or three feathers tied to its upper end and weighted at the lower end by means of a large berry or bean, is flung into the air and kept going by catching it on a stick in its descent and flinging it up again. In others, again, a small melon or some similar object is put up as a target at which, from a certain distance, the men shoot with their arrows or throw their spears, the successful marksman receiving some food or tobacco as a prize. Still another, described by some of the older writers on the Cape Bushmen under the name of "Bushman cards", is played with a stone or small piece of wood. The man who has the bit of wood rapidly changes it from one hand to the other, so as to bewilder his companions, and finally asks one of them to guess in which hand it is concealed. If the guess is wrong the player sings out, "You eat the dog, I eat the meat," but if the guess is correct he says, "I eat the dog, you eat the meat," and hands the wood over to his companion. The players, it is said, will sometimes keep up this game for hours at their evening fire. 526 524

Children's games among the Naron and Auen, again, have such motives as a snake lying in wait for and capturing its prey at a waterhole, a struggle for the ownership of cattle, a man bartering goods from a trader, cock ostriches fighting with elephants who have come to drink at a waterhole, and a fight between two opposing groups, who pretend to shoot each other. In the first of these, one boy is the water snake. "He crouches on knees and elbows close to a small heap of sand which represents the pool. Some ten yards off the other players sit flat on the ground, close behind one another; each one putting her legs on either side of the one before her, and locking her feet over the other's thighs, forming a chain with the biggest in front. They sway from side to side edging forwards as they go, meanwhile singing an old song of which some of the words are no longer understood . . . Now and then they interrupt their slow progress to dig up and eat in dumb show an imaginary water root. On reaching the 'pool', the chain breaks up, all gather round the water 524 857

[1] Fourie, loc. cit.